

ARCHITECTURE

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PROFESSIONAL COMMENT.

THE forty-first annual convention of The American Institute of Architects will be held in Chicago, November 18, 19 and 20. According to preliminary program the board of directors will meet at the Art Institute Monday, November 18, at 10 o'clock a. m. Monday night the convention will open at the Art Institute at 8 o'clock and the president of the Institute will deliver his annual address. Tuesday morning the regular business of the Institute will commence by reading the report of the board of directors and the reports of the various committees. Luncheon in the Art Institute, given by the Illinois Chapter. Tuesday afternoon, business session. Tuesday night there will be a discussion on the artistic treatment and expression of skeleton steel and concrete; about four papers will be presented, illustrated by lantern slides. Wednesday morning and afternoon business sessions will be continued and in the evening the annual dinner of The American Institute of Architects will take place. At this dinner the subject of interest will be the artistic treatment of steel and concrete.

AFTER a series of conferences in progress during the last year, the New York Chapter of the American Institute of Architects has arranged with the Corporation Counsel of the City of New York for a satisfactory contract between the municipality and the architects employed for City work. In a circular issued during the past summer the Executive Committee of the Chapter has requested all members henceforth "to refuse all City work or refuse to enter any competition for City work unless it is agreed by the terms of employment or invitation to compete, that the new form of contract approved by the Corporation Counsel and recommended by him to all departments and commissions, shall be substantially used." In accordance with this agreement between the Corporation Counsel's office and the Chapter, a circular letter has been sent to the various city departments by the Corporation Counsel, of which the following is an extract, and which describes the most important points contained in the agreement:

"You will notice that the contract, the use of which I now recommend, has the novel feature of being divided, as it were, into two parts, designated respectively the Preliminary and Final contracts, and although the various terms therein contained explain themselves perhaps with sufficient clearness, I will add a few words to emphasize the purpose of this change from the old form and to indicate clearly the intended method of use of the new contracts.

COMPETITION FOR PLANS FOR THE CAPITOL OF PORTO RICO

SAN JUAN, PORTO RICO.

By Act of the Legislative Assembly of Porto Rico, dated March 14th, 1907, the Commissioner of the Interior is authorized to announce a competition for a building to be known as the "Capitol of Porto Rico," the cost of such building not to exceed \$300,000.00.

Architects who wish to enter this competition must signify their intention in writing to the Commissioner of the Interior on or before November 1st, 1907. Drawings will be received from no others.

The competitive designs must be received on or before February 1st, 1908.

Copies of the program, embracing terms of the competition will be mailed upon request.

L. H. GRAHAME,
Commissioner of the Interior.

SCHOOL OF ARCHITECTURE COLUMBIA UNIVERSITY

Courses for new degree of BACHELOR OF ARCHITECTURE and for Professional CERTIFICATE. Non-matriculated students admitted at any period, without examination, upon evidence of technical qualifications. THREE ATELIERS. Apply to Secretary, Columbia University.

The old contract has thus been divided into two parts, designated the Preliminary and Final contracts, for the purpose of avoiding as far as possible the difficulties and uncertainties of contracting for an architect's services for the complete work with only an insufficient or at least problematical appropriation available, and to permit this City, if it shall deem it wise so to do, to change its architect after the preliminary stages of the work without injustice to the latter or damage to the City.

In every case, therefore, where an architect's services are to be engaged for a considerable work or structure, there should first be executed with the architect a Preliminary Contract in accordance with the form herewith enclosed and so designated, and the amount of compensation to be inserted in Clause (2) of said contract should represent a fair compensation for the drawing of preliminary plans and specifications and furnishing an estimate of the entire cost of the work, without regard to the completion of the building or structure. Such fees should be approximately one per cent. of the limit of cost provided for in the last lines of Clause (1) of said Preliminary Contract, although they may vary considerably with different kinds of work and have therefore been put in the form of gross payments.

It is hardly necessary also to caution you that the amounts so to be inserted in Clause (2) of the said Preliminary Contract should in every case be well within the actual appropriation duly made and available for said purpose.

When thereafter the architect in accordance with the terms of said preliminary contract has furnished the requisite preliminary plans and specifications together with his detailed estimate of the entire cost in writing which must of course come within the sum provided for in the last line of Clause (1) of the Preliminary Contract, and the plans have been duly approved and accepted by the City, if there is then actually appropriated and available a further sufficient fund to meet the cost of the architect's services in the completion of the work, as shown by the written estimate submitted, the final contract may forthwith be signed, and the architect permitted or required to proceed with the work. While on the other hand, if after the submission by the architect of the preliminary plans, specifications and estimates under the Preliminary Contract, there shall be an insufficiency of appropriation to cover the remainder of the work, an application based on the architect's written estimate should be made to the Board of Estimate and Apportionment for sufficient funds, and the Final Contract should not be executed till an adequate appropriation has been duly made."

TESTIMONY to the durability of terra-cotta, which enters so prominently into the construction of twentieth-century sky-scrapers, comes in an official report from Mr. W. H. Michael, United States Consul General at Calcutta. It shows that this material was known and used in ancient Burma almost a thousand years ago. Mr. Michael quotes from a recent report of the archaeological survey of an interesting discovery of terra-cotta reliefs, with Pali inscriptions, dating back to the eleventh century, A. D., at Petleik pagoda. These reliefs, says that report, illustrate scenes in the life of Buddha, and unlike most others of a similar kind, are vigorously modeled and almost as clear and

sharp as the day they left the kiln, about the time England was being conquered by the Normans. Each tile bears a number corresponding to the number of the story depicted in the Jataka book, and the whole forms an authentic record of the orthodox Buddhist iconography of the eleventh century, besides being specimens of an art which is described as of no mean order.

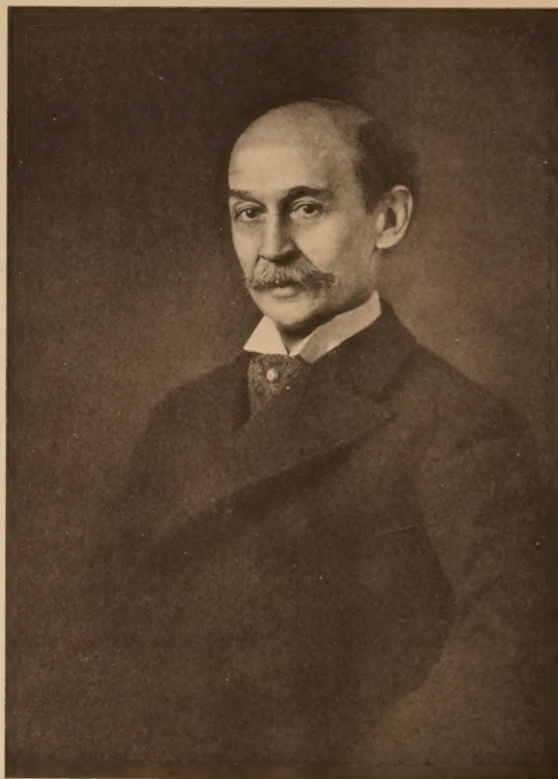
ALTHOUGH "Rome was not built in a day" it is possible, according to the statements attributed to Mr. Thomas Edison by the daily press, that the American city in the future can be built in a very few weeks. The technical man must, necessarily, take these statements with a good deal of salt, but the public has such confidence in the ability of the Wizard of Menlo Park that the statements have naturally

attracted a large amount of attention. Mr. Edison states that before next summer he will build a three-story indistructible concrete house that a laboring man earning \$1.50 a day can buy and run. To illustrate this promise Mr. Edison shows a model of a three-story house with a high peaked tile roof containing eleven rooms which he claims can be erected for less than \$1,000—and he describes his system as follows:

"At 6 in the morning we take the movable steel castings to a vacant lot. These are clamped together with bolts and you have before you a house of iron, with hollow walls. Meantime we are mixing our concrete—one part cement, three parts sand, and three parts quarter-inch crushed stones. The machinery to raise this soft concrete to the top of this iron framework, a big mould, you understand, is already on the spot. By 6 at night there is your house inside your iron work. Everything, except the doors and windows, is in place. In six days the iron frame is unbolted and removed. In another eight days the concrete is completely hardened and the house ready to live in. Fifteen days from start to finish. The only wood work is the strips

around the edge of the floors on which to tack down a carpet and those around the wall for the picture moulding. All this is put in place in the iron work before the concrete has been poured in. The tiling around the fireplaces and in the chimneys, the gas and water pipes are also put in place in the same way in the concrete walls. The furnaces, the heating pipes, the bathtubs, water-closets, are all cast with the walls. There will be no repair bills; there is no plumbing to be done. There is no insurance; there is nothing to burn."

In view of what Mr. Edison has accomplished in the past it is difficult to accuse him of drawing the long bow, but as Mr. E. S. Larned has recently pointed out in the *American Contractor* the future of concrete construction is being endangered more by its friends than by its enemies. It is generally admitted that it has great possibilities now and will have greater possibilities in the future, but as Mr. Larned says the great problem confronting us now is to properly and



Architects of To-Day.

MR. H. J. HARDENBERGH, NEW YORK.

adequately meet, foster and encourage the wide spread interest in this construction and yet not to permit it to go beyond a safe control, so that every effort should be made to avoid and prevent the mistakes, failures and disappointments that surely attend undue haste and want of preparation in the way of proper design, intelligent supervision and employment of trained and experienced men. According to this same article the public demand for cement construction cannot be met at this time, not for want of cement but because we have relatively so few builders and contractors qualified by experience to undertake this class of work and showing the cumulative effect of such a condition, the fact has, in a large measure, prevented architects from designing in concrete and urging its adoption for residential uses. This scheme of Mr. Edison would also have a number of artistic drawbacks. Fortunately the advance made in design by the architects of America is just now beginning to show itself in the abolition of the long rows of monotonous houses, all out of the same box, which previously characterized our cities, and while not questioning the economic value that such a scheme as Mr. Edison might have in working against the tenement evil, there is no question that it would result in a return to those monotonous conditions which we have fortunately left behind us.

SOME years ago when concrete construction was first introduced into this country, ARCHITECTURE frequently pointed out that an ability to design in this plastic material should create a new architecture, as the limitations of column, lintel and string course would no longer hamper the designer. ARCHITECTURE also pointed out that the one drawback was the possibility of the material not being able to stand the influence of our quick changing climate. This one objection seems now to have been met by the introduction of a material known as galvano plastic, by which the moulds first cast in cement are placed in a bath and electroplated with a metallic covering, in such a manner as to present a finished surface completely covered with metal. This metal is so thick that the joints in the construction can be soldered, and its durability should be the same as that of solid metal, while the possibilities of decorative structures for comparatively little money should be greatly increased.

THE scheme for architectural embellishment of the Plaza at the entrance to Prospect Park in the Borough of Brooklyn together with the construction of the proposed Central Library Building indicates that should this improvement be carried out Brooklyn will present a civic center outclassing anything that Manhattan will be able to show. The scheme as designed by Mr. Raymond F. Almirall is centered around the existing arch designed by Mr. Duncan and the park entrance by McKim, Mead & White and the library building itself is expected to cost over \$3,000,000. The designs are now under final consideration by the Board of Trustees.

ACCORDING to recent experiments made at the National Physical Laboratory of London it has been determined that wind pressure is not the same on large surfaces as on small experimental models. If, for example, a given wind velocity is brought to bear on a square foot of surface it will be 18 per cent. less per square foot than if it

were directed on 100 square feet of surface. It was also demonstrated that this relation is constant for flat forms however complicated. An engineer who knows that a structure may be exposed to a wind of 80 miles an hour, and that the pressure per square foot as determined by the model is to say X pounds should be allowed for his larger construction a 20 per cent. increase.

NEW PLAZA HOTEL.

AT the entrance to Central Park the new Plaza Hotel stands nineteen stories above the intersection of Fifth Avenue, the Plaza and Fifty-ninth Street. The main entrance, on Fifty-ninth Street, opens under an imposing porte cochere into the chief foyer, finished in Italian marble, curiously panelled with peacock marble, matched in beautiful veins. The trimmings are golden colored. To the right are the offices, facing the doorway is a battery of four elevators, and to the left, as you enter, is a florist's stand and a Tyson Company book shop. Several brokers' offices, coat, telegraph, telephone and writing rooms are on the mezzanine, directly above the office, and approached by a short, beautiful flight of carpeted stairs. Located in virtually the centre of the hotel, the court, as it were, is the tea room—one of the conspicuous beauties of the hostelry. Built on the lines of the Carlton Tea Room in London, and finished in Caen stone and Breche Violette marble, said to be the finest ever imported, the tea room is a square inclosure with a vast dome in a mosaic of a myriad of colors. Above the palms, on the western wall, are lofty mirrors interspersed with four historical caryatides, which were removed intact from a famous Italian palace.

The two great dining-rooms face the Plaza. These connect directly with the tea room by a corridor whose sides are of glass, which may be removed, and the whole southeast corner converted into an immense dining-room. The dining-room on the corner is reserved for permanent guests of the house, a convenience which brings the hotel's residents into one great family circle at meal time.

Entering the house from the Fifty-eighth Street side is a women's reception room with three elevators to the top floor, making the entrance independent of the main foyer. Five marble stair cases communicate with each floor, so that the inter-transit facilities strike one as being virtually perfect.

To the north of the main dining-room is a cafe for men. Back of the office, and leading to the cafe by a corridor of marble and gold finish, is the bar-room of unpolished walnut, carved in curious designs. Excepting the men's cafe and bar-room, the furniture and carpets of the ground floor are Parisian. The corridors are covered with hand-tufted Savonerie carpets and rugs. The French moquet in the tea and dining-rooms were designed to secure a garden effect, the cream enamel furniture completing the idea.

The Plaza ballroom is on the first sleeping floor, and seats 400. The stage is suitable for a speaker's rostrum, an orchestra or theatrical production. When the space is needed, a touch of a button causes the entire structure to rise and assume its place as a balcony. This ideal arrangement was the work of the Otis Elevator Co.

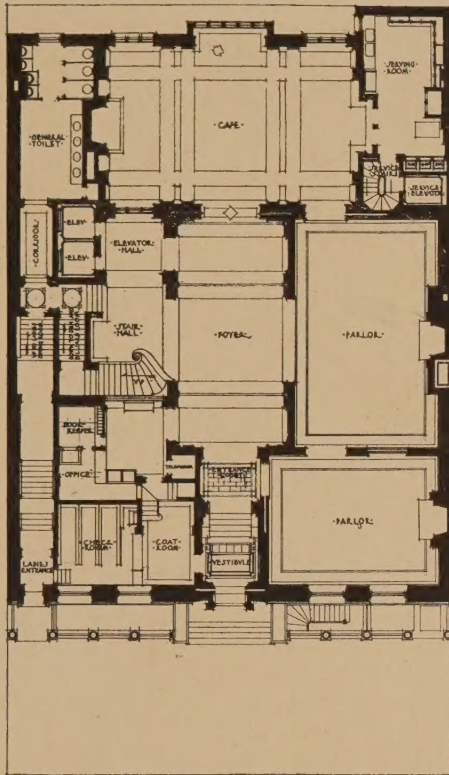
The Grill Room, finished in white enamel and old delft, is equipped with an electric grill, the process of preparing the edibles being visible and also the storing of the meats in glass cases, kept cold by liquid air.

(Continued page 187)

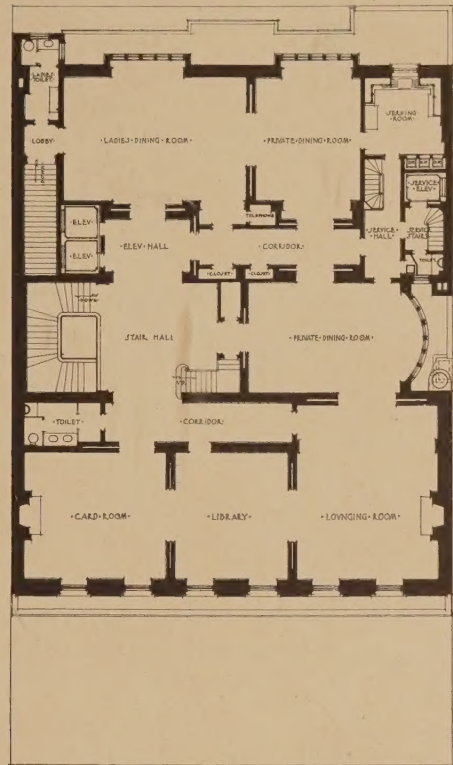


PERSPECTIVE, LOTUS CLUB, 110 WEST 57TH ST., NEW YORK.

Donn Barber, Architect.



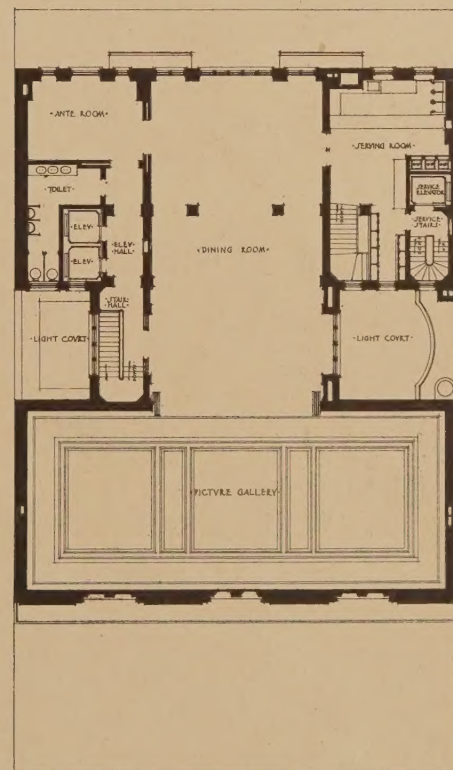
First Floor.



Second Floor.



Third and Fourth Floors.

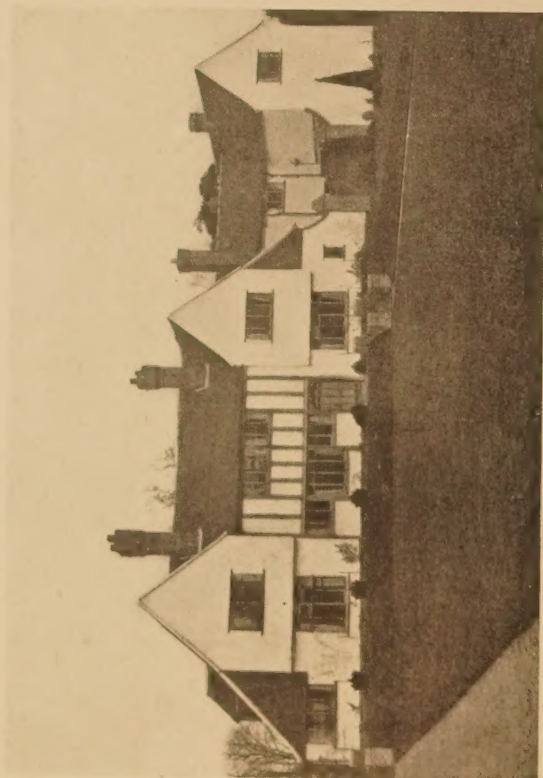


Sixth Floor.



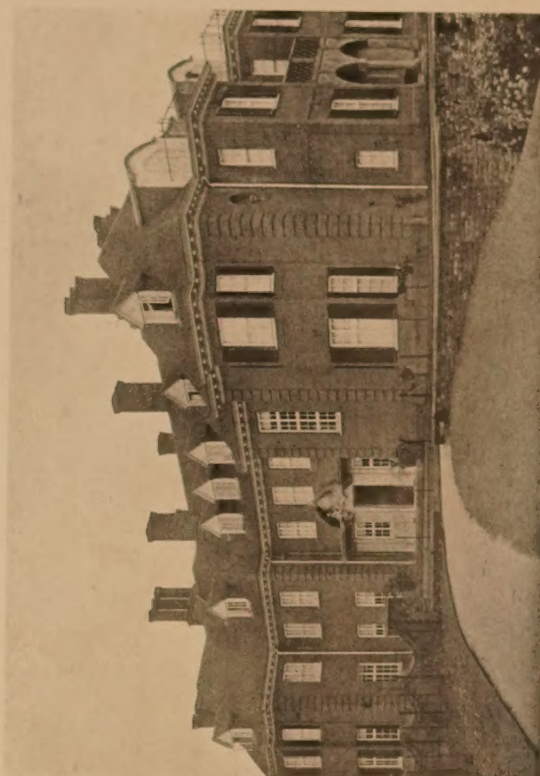
BREACH HOUSE, CHOLSEY.

Edw. Warren, Arch.



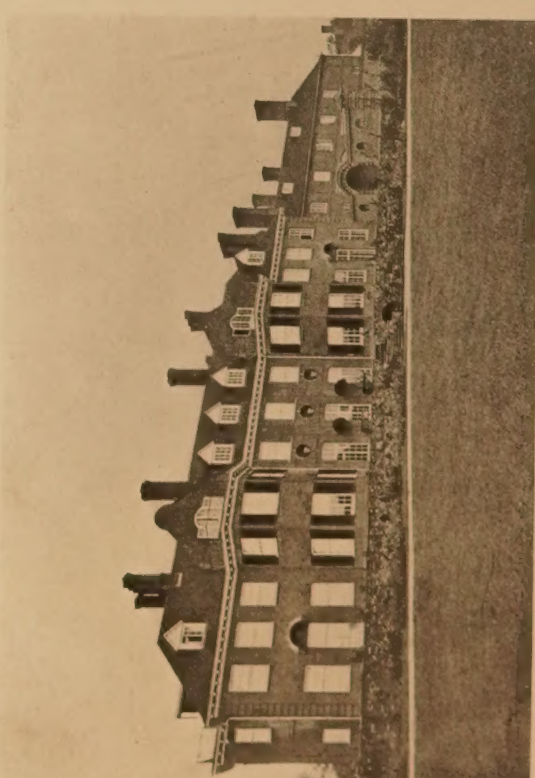
"WHITE WEBS," HADLEY WOOD.

J. L. Williams, Arch.



PICKENHAM HALL, SWAFFHAM. ENTRANCE FRONT.

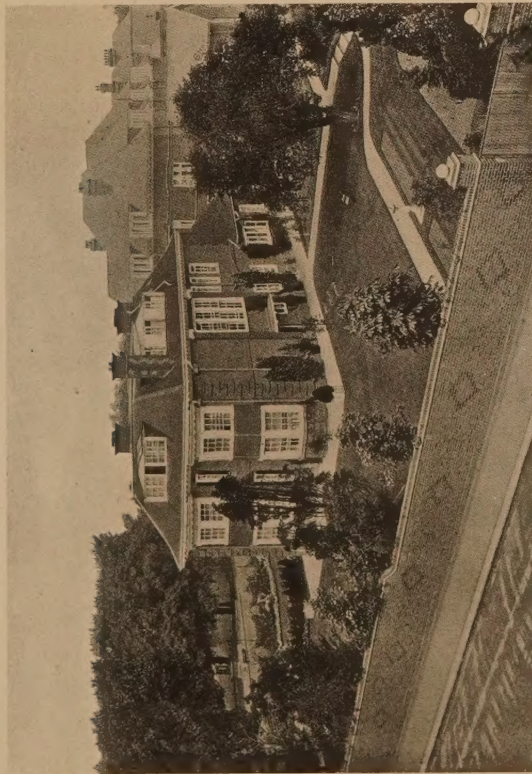
R. W. Schultz, Arch.



PICKENHAM HALL, SWAFFHAM. GARDEN FRONT.

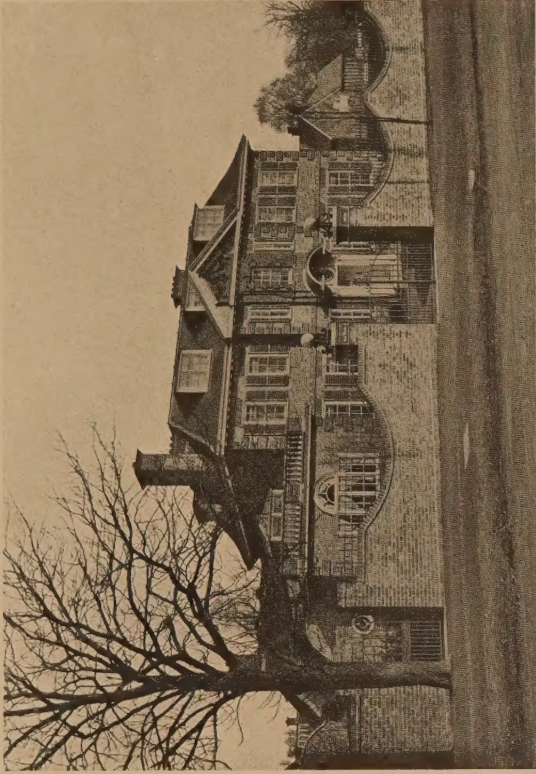
R. W. Schultz, Arch.

MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES.



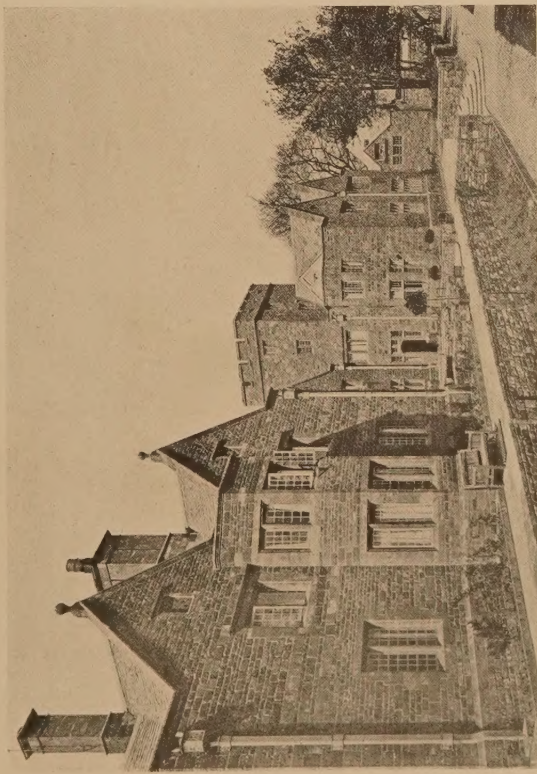
HOUSE, WIMBLEDON. GARDEN FRONT.

Hubbard & Moore, Arch's.



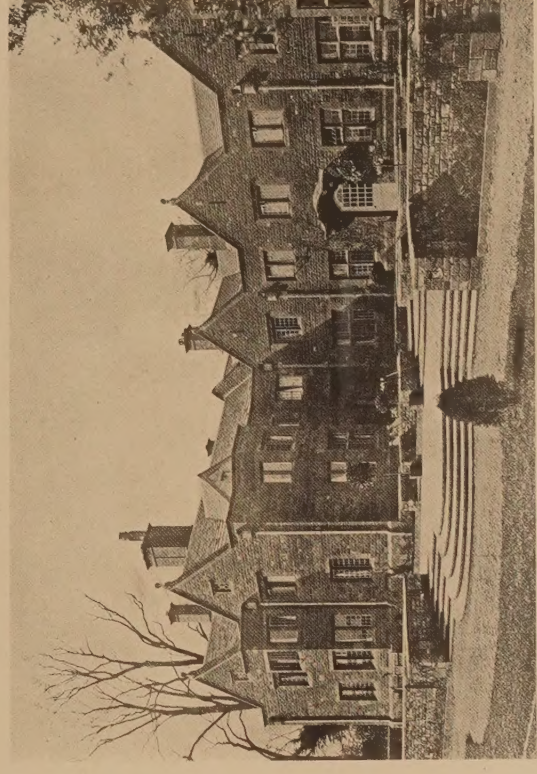
HOUSE, WIMBLEDON. ENTRANCE FRONT.

Hubbard & Moore, Arch's.



"LITTLE COURT," FARTHINGSTONE.

Walter Cave, Arch.



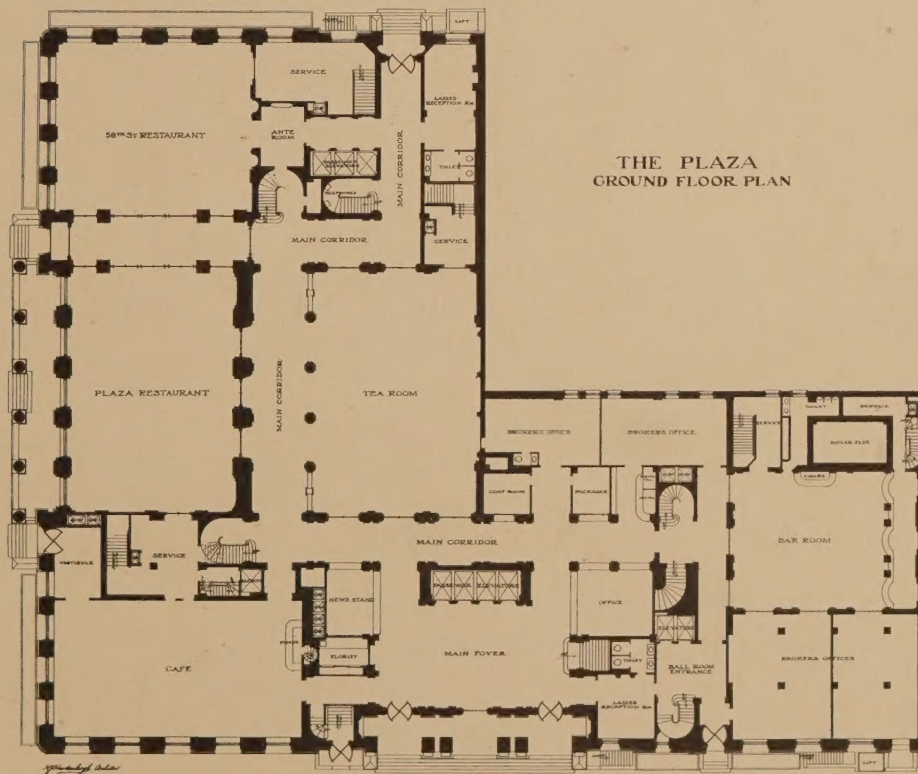
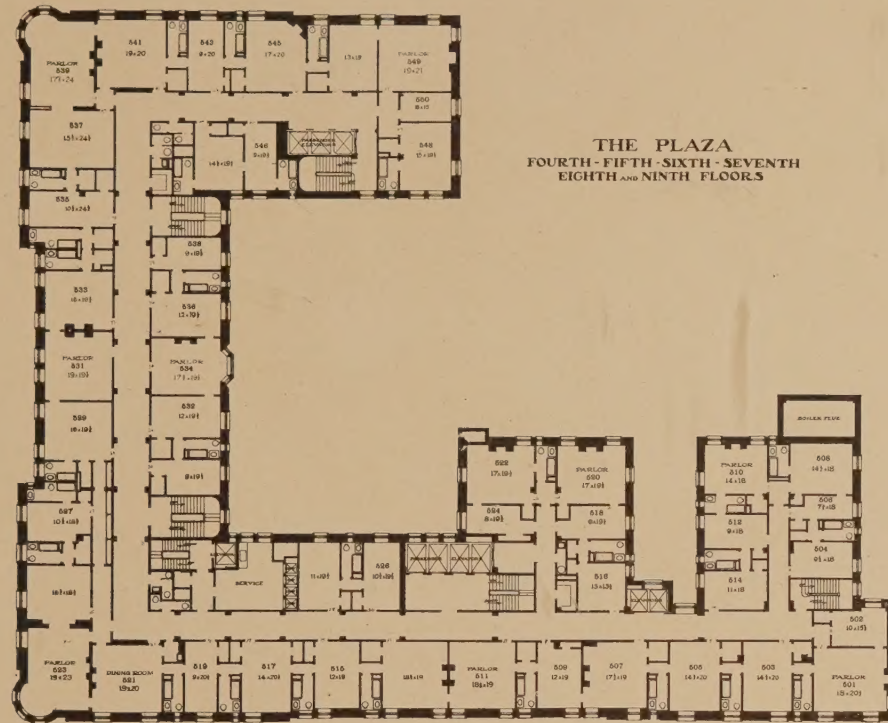
"LITTLE COURT," FARTHINGSTONE.

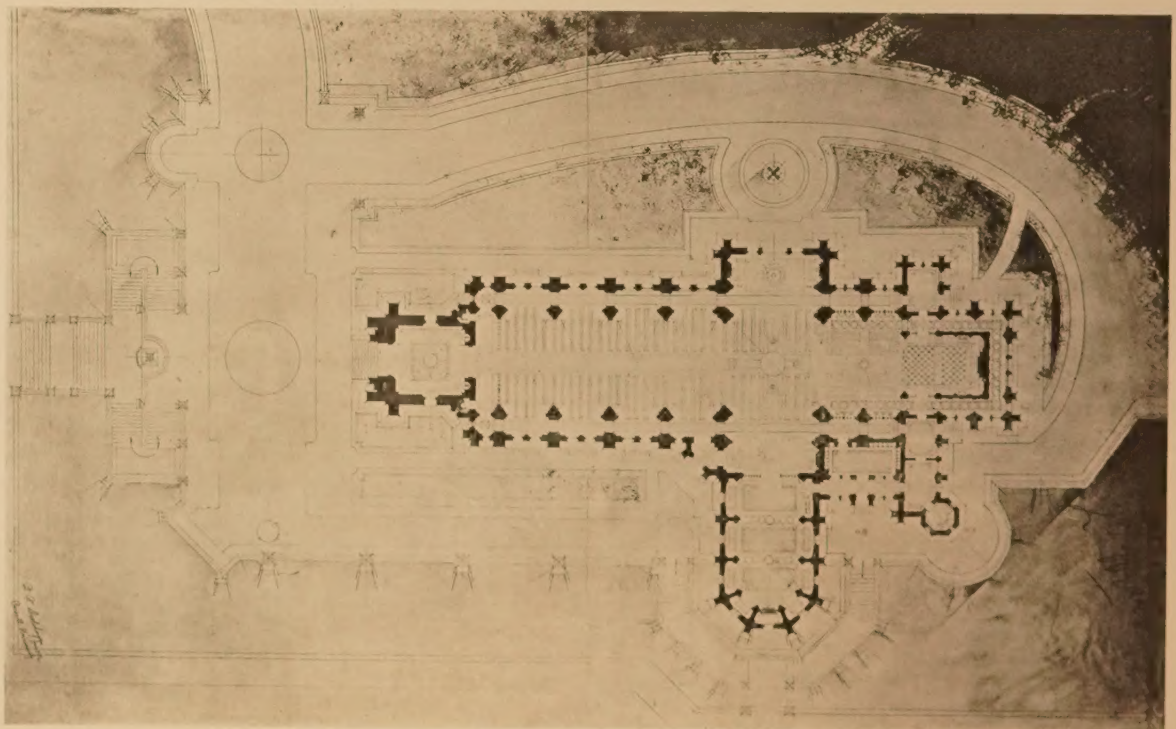
Walter Cave, Arch.



PERSPECTIVE, NATIONAL METROPOLITAN BANK, WASHINGTON.

Gordon, Tracy & Swartwout and B. Stanley Simmons, Asso. Architects.





(Continued from page 179.)

The National Fire Proofing Company did the fire-proofing. Pfotenbauer & Nesbit furnished the brick. The terra cotta is the product of the Atlantic Terra Cotta Company. J. F. Blanchard Company filled the largest contract ever let for metal covered doors, frames, sash and trim. The windows are operated with Grant overhead pulleys. Batterson & Eisele were the contractors for the marble work and material. The elaborate bronze work was executed by Winslow Brothers Co. The fixtures throughout are the best design and manufacture; "Russwin" Hardware was used; the American Radiator Company installed the radiators; the registers and grilles by the Tuttle & Bailey Co.; the lighting arrangements and fixtures by the Enos Company and I. P. Frink. The mail chute of special design was executed by the Cutler Mfg. Co. Van Kannel revolving doors are used at the several entrances. Wonderful effects were accomplished in the wood finishing for which the Bridgeport Wood Finishing Co. deserves much credit. In the equipment should be mentioned the large installation by the Lorillard Refrigerator Company, and the motors for running the ventilating system which were placed by the C. & C. Electric Co. Over two hundred Louis XV. and XVI. marble mantels were made from special design and installed by the Traitel Marble Company. The Buhring Water Purifying Co. have installed a system of water filtration employing ten double cylinder filters.

It is the opinion of hotel men, architects, builders and capitalists that with the Plaza the climax has been reached in the size and cost of hotels. It is unlikely that more than \$12,500,000 will ever be invested in the ground, structure and plant cost of a single hotel.

AMERICAN INSTITUTE OF ARCHITECTURE.

IN a recent issue we gave a few bons-mots from the dinner in celebration of the fiftieth anniversary of the foundation of the American Institute of Architects. Following we give some further extracts from speeches made at this dinner.

Hon. Elihu Root, in proposing the health of The Ladies, said: "I know that there are in this assemblage of architects many men who feel a sense of their own inferiority to the women for whom they have been building houses; and in that I confess my own sense of sympathy and brotherhood with you dear ladies. There is not one of these gentlemen who know where a broom closet ought to be put in a house." (Laughter).

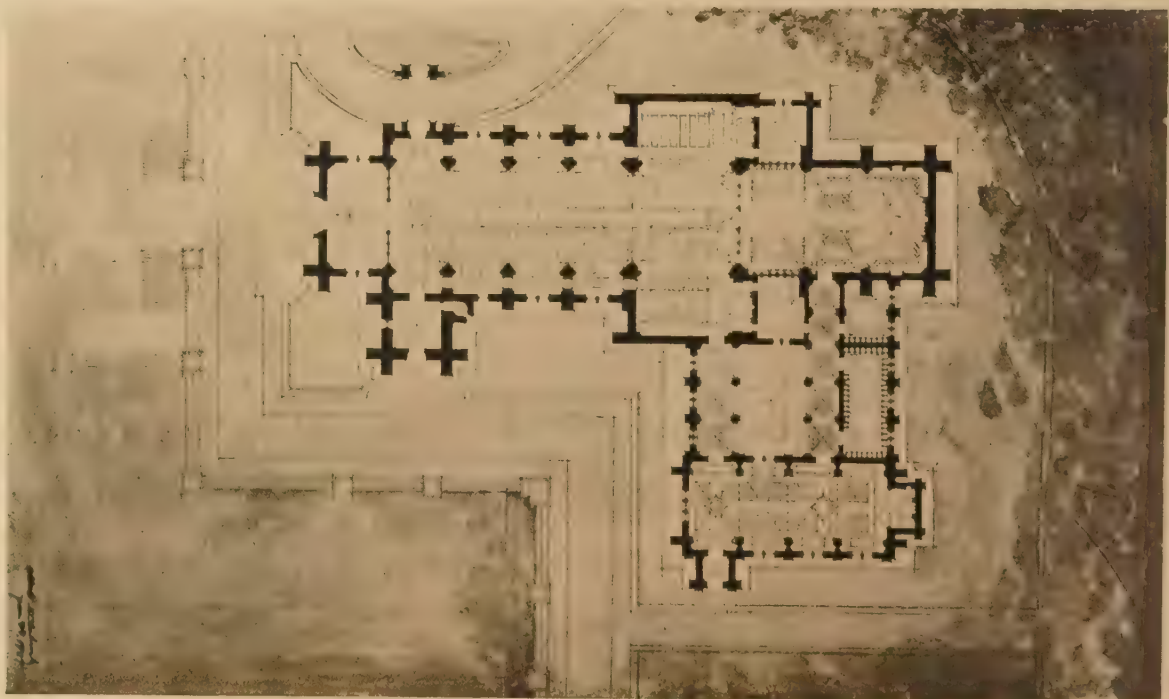
Senator Henry Cabot Lodge: "I have tried to get assistance, and I have had suggestions made to me. Mr. McKim told me anxiously that he was glad I was going to speak, and asked me what I was going to talk about. I said, 'Architecture, I suppose.' He said, 'Oh, don't talk about architecture. Talk about architects.' This the Secretary of State was unkind enough to declare was equivalent to saying, 'Talk about something you understand.' (Laughter). But if I should talk about architects, it is possible that my remarks might degenerate into a commination service; for as you remember, when Lord Macaulay was a small boy, the nursemaid having disturbed a little garden which he had laid out for himself, he said: 'Cursed be Sarah, for it is written that cursed is he that removeth his neighbor's landmark.' I then asked my friend, Mr. Thomas Nelson Page, what I should say. 'Oh,' he said, 'if you

have not thought of anything, repeat the speech you made in the Senate the other day.' I agreed with him it was a very good one, but I did not think it would do. I then asked Mr. Hopkinson Smith what I should say. He is to follow me, so it is perhaps advisable that I should say as little as possible on the subject. He said: 'Say anything you please.' Well, if I said everything I pleased about architecture and architects I should take a good deal of time and grow unpopular. So I feel a little adrift, and I have thought that perhaps what I did say I might treat as a distinguished impressionist painter treated a picture when he showed it to a friend who admired it and then asked, 'What is it?' 'Well,' the painter replied, 'I painted it as a sunset, but I have changed my mind since, and I think I shall exhibit it as a portrait of my mother-in-law.' (Laughter).

"If what I have to say does not answer to the toast, why, then, we will simply call it something else. I shall disobey Mr. McKim's unkind suggestion that I ought not to talk about architecture. I shall speak of it, not from the professional point of view, but from the standpoint of a student of history, which I have been for many years in a humble way, because to me as a student of history architecture has been a great teacher. Ruskin, you know, in 'St. Mark's Rest' says that every nation writes its history in three books—the book of its Art, the book of its Words, and the book of its Deeds. And in the book of its Arts there is surely none that is so full of meaning, to the historian at least, as Architecture. For that embodies, if anything can embody, the soul of the people, and in the earliest records which we have of the history of man on earth, we have to read that history very largely in his architecture. And the secret of all great architecture is that it should embody the national life, and should in its course exhibit the aspirations of the people. For it has a great permanency, and if it does not represent the people and the time, it is essentially a failure. (Cheers.) If I may use an illustration which occurs to me at the moment, as I have looked at those wonderful Norman churches in Normandy, the cathedral of Coutance, for example, with that façade which still has the aspect of fortification before the Gothic had fully developed, it seemed to me, I say, as I stood and looked at it, as if I could read in it the story and the aspiration of that wonderful race which came forth out of the dim mists of the North, with the clashing of arms, with their long boats, to go up and down over the face of Europe, and make themselves a kingdom from Scotland to Sicily, and from France to Russia. I seemed to read in those stones the whole story of that great fighting, building race of statesmen and scholars and prelates. And I think the same may be said of a great deal of architecture in the world—of the greatest architecture, and that which the historian at least best loves to study. It is that which we must have here if we are to have a great architecture, as I fully believe we shall have, and as we are developing it now it must be one that represents us. I do not mean that we must go to work to invent something which is wholly new and strange, which the world has never seen before. The forms of architecture are old, and not likely to be much changed. The secret of success lies in the application of the old forms to the conditions of the people who use them. (Cheers.)

"We have here a new country, but we are not a new people. The people who first came upon this Atlantic coast

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(Continued from page 187)

and started those little settlements which have grown into the United States were the representatives of an old civilization, they were the heirs of the ages, and here their problem was to apply the forms in consonance with what the new country with its new inspirations and its new desires demanded. That is one reason, I think, that we find the Old Colonial forms as a rule so agreeable, because the colonists took the forms of English architecture, the simpler household forms to which they were accustomed, and applied them to the purposes of the New World. They did not merely imitate, they did not merely try to reproduce something which had no connection with its surroundings, which was not of the soil, but they tried to apply the forms which had been tested elsewhere in a way to make them represent the New World in which they found themselves. (Applause.) The Greeks and the Romans, despite the fact that the Greeks produced the most wonderful art and literature which any people in the world have ever produced, developed a civilization which was largely economic. Our civilization is pre-eminently an economic and commercial civilization, and the forms to which we should naturally turn for application here are forms congenial to a civilization of that kind, and not the forms which represent an age of faith and force. We have applied these classic or renaissance forms here and with success. I think it must always be a gratification to every American, whatever may happen hereafter, that we can always point to the Capitol in this city, to show that we had a succession of architects who understood at least the purpose for which they were working, and who have left us something at once noble and permanent. (Applause.)

"We are working in new forms to meet new conditions. If I make a mistake in what I am now about to say, you will set it down to an error of taste. But I never pass under the Brooklyn Bridge, especially at night, without thinking that that great bridge, dependent from its piers, is a splendid piece of engineering and architecture which belongs to our time, and represents our feeling and meets our needs. (Applause.) It is a confession of age, perhaps, to say that I remember the first skyscraper, but that first appearance of the skyscraper struck me as something abnormal and rather dreadful. I have come gradually to the conclusion that this hostility was simply because it was new. It takes a long time to get accustomed to anything which is new, and we are very apt to think because something is new that therefore it is bad. I do not mean to say that all skyscrapers are good (laughter), and I think the examples we meet in Washington, a city which has some beautiful public buildings, of really fine architecture, a city of large spaces and of indefinite room for extension—I think these scattered skyscrapers which we have here are little better than blemishes on the general aspect of the city. I wish we could have some law here as to the height of buildings (applause), for I feel that Washington is not the city of any one of us; it is the city of the whole country; it is the one city in the United States that is not and never can be local. (Applause.) I think it is the common interest of every one of us to do all that we can to make this particular city beautiful, and as a member of Congress charged in a certain degree with the welfare of Washington, I feel a deep debt of gratitude to Senator McMillan, who is now dead and who with Mr. McKim, Mr. Burnham and the rest, laid out a

foundation so wisely that in all that we do in Washington we can proceed on an intelligent plan (loud applause).

"Not being prepared I have been led into a digression of Washington. I will return, then, to the skyscrapers in New York, where there was a necessity on that narrow island, where the only space to expand for the room necessary for the business of the city was upward. Mr. Wells, the English novelist, who was here a year ago, when he went away said, at the close of his last paper, that as he left New York it looked like a collection of packing cases set on end. Mr. Wells was still entangled in the delusion that what is new is necessarily ugly. Mr. Charles Whibley, another Englishman, also a distinguished writer, who has been here still more recently, said on going away that he could not exactly define what was said about New York that struck him, but he was convinced that it was very impressive, and he was certain that there was being worked out there something in the way of architecture and building which the world would one of these days greatly admire. Now you have two opinions both quoted from—I won't say foreigners—but not from citizens. Certainly there can be no domestic bias in either opinion. And it seems to me, as I come occasionally up the harbor, that the multiplication of those great buildings—which look as if they were huge towers gathering together as you see them in some Italian town—has a great impressiveness about it, and I believe that when it is all complete it will be one of the great architectural effects of the world." (Applause.)

THE SCHOOLS OF ORNAMENT.*

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Empire.

Napoleon, born at Ajaccio in 1769. Died at St. Helena in 1821. Emperor from 1804 to 1814.

Percier and Fontaine have preserved the spirit of the first Empire in their "Style Empire" and other designers were Desmaller, Thomire and Biennais.

AFTER France had freed herself from the terrors of the Revolution by the death of Robespierre and the consequent subduing of the worst element of the populace by soldiery, the national mind, especially at Paris, began quickly to seek recreation and amusement in new and strange paths. The general transformation in all lines of thought expressed itself not only in political and military matters, but also in all that pertained to social subjects. Both art and literature showed a decisive tendency toward a revival, or rather imitation of classical ideas, and the result was a style which, while strongly influenced by classical precedent, was sufficiently distinctive to be entitled to a name of its own.

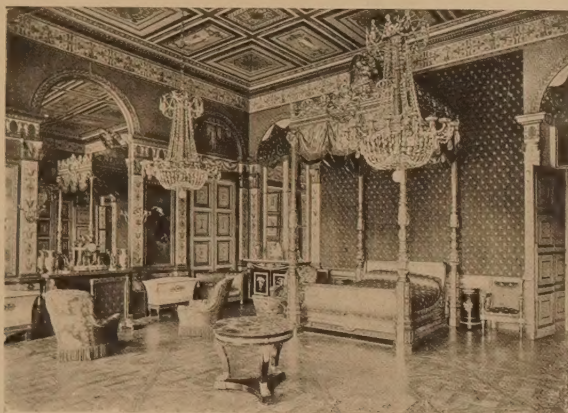
By the time that Napoleon was at the helm in 1804 and the First Empire an established fact, not only had a sort of classic dress been adopted by the citizens, but France had taken upon herself the starting of a new school of ornament, which consisted in a return to classic forms with which were mingled the imperial insignia and such other emblems as the times suggested.

(Continued page 191)

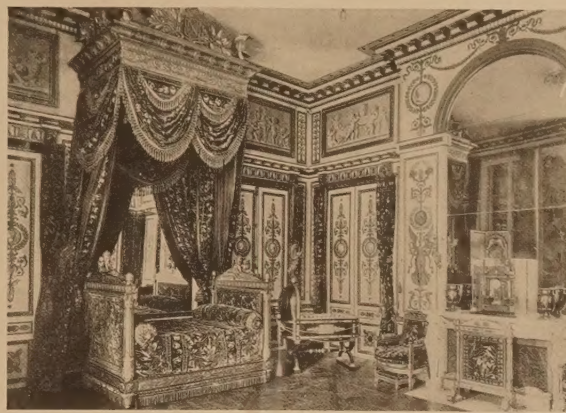
* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



"HOLMWOOD," COUNTRY HOUSE, HENRY M. KEASBEY, ORANGE, N. J.
Warrington Lawrence, Architect. Brinley & Holbrook, Landscape Architects.



Bedroom of the Empress, at the Chateau of Compiègne.



Bedroom of Napoleon, at Fontainebleau.

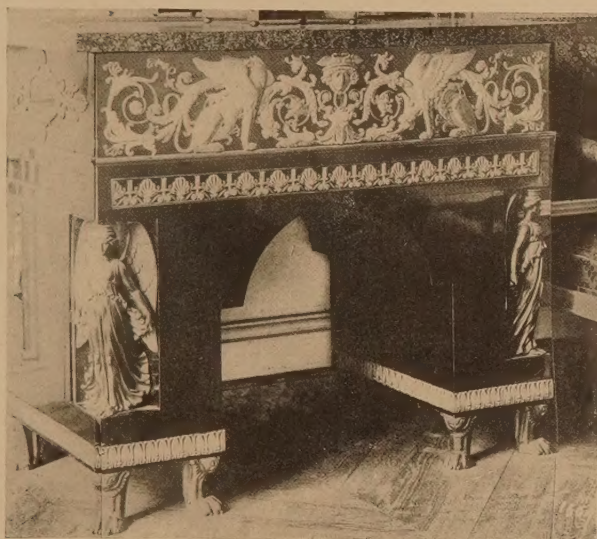


Table.

The Bonaparte "B" is represented by a bee frequently occurring.

The ornament is generally made of or-molu which is fastened to the wood, or stone, or marble of the furniture to be ornamented.

The olive branch garland and wreath are used frequently and the ornament is often planned in panels. In brief, without adhering closely to classic precedent, the spirit of it is always suggested if not completely embodied. Delicacy is always a prevailing feature and rarely disregarded. A field is sometimes covered with a diaper pattern as background for a center piece, the fleur-de-lis being sometimes taken for repetition in the pattern.

The style of the First Empire resembles the Renaissance much in the same manner as did the Colonial style, and in fact both had their origin at periods not far apart, and the differences between them are mainly due to the influences of surroundings and of racial temperament.

Pedestal
for Candelabra.

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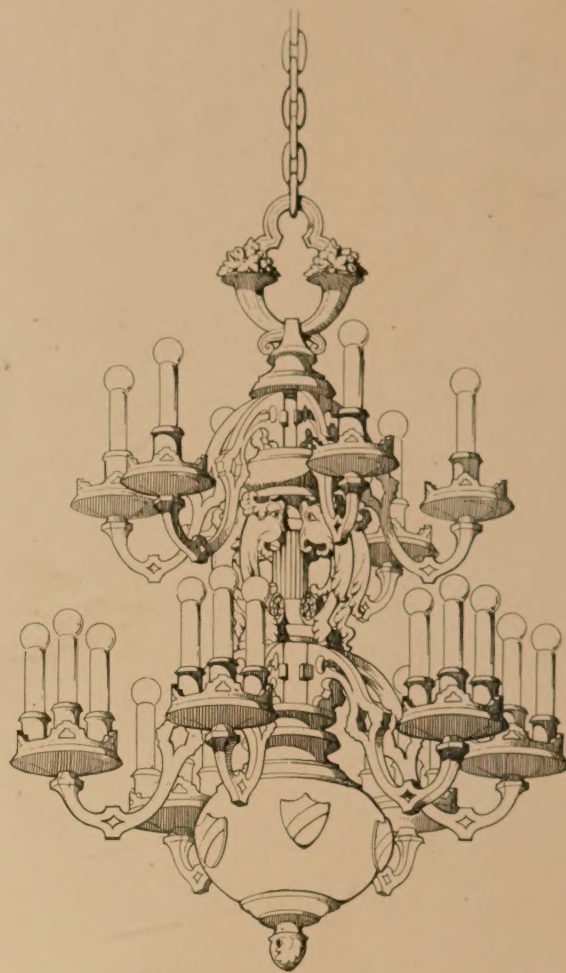
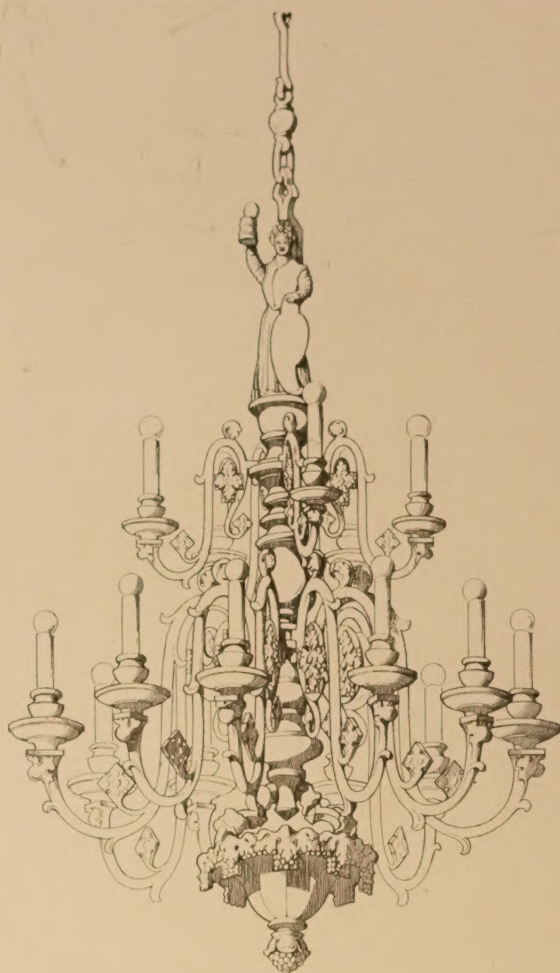
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